The EDISON KINETOGRAM

VOL. 6 British Edition

TRADE MARK
Thomas A Edison

March 1, 1913 No. 10

SCENE FROM

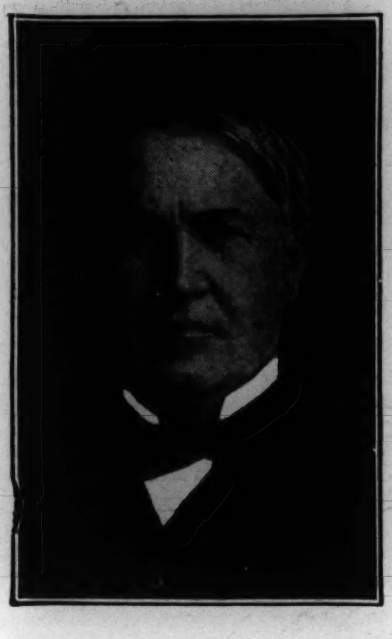
IT IS NEVER TOO LATE TO MEND

FILM No. 7224

Released March 22nd, 1913

EDISON FILMS TO BE RELEASED on March 15, 19, 22, 26 & 29, 1913

Vol. 6 MARCH 1, 1913 No. 10



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

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EDISON FILMS

Released between March 15th and 31st, 1913

THE discriminating exhibitor will find himself overwhelmed by the excellent material offered in this issue. First of all there is the great two-reel subject "It is Never Too Late to Mend," taken from one of the most dramatic novels ever written. It is romantic in the extreme, with a delightful love story. From beginning to end there is not a dull second in the entire story. Every showman should make a special effort to secure this excellent photo-play.

"The First Settler's Story," a tale of pioneer days in the "Far West," will hold attention from start to finish.

In setting, costume and character work "An Old-fashioned Elopement" is a delightful bit of comedy.

A film dealing with a subject which is becoming one of world interest shows a forest fire in the States and the methods employed to combat the evil.

For real heart interest "Annie Crawls Upstairs" has few equals. The innocent spirit of the lame child works miracles among those whom she visits.

The glorious scenery of the Yosemite and the giant trees of the Mariposa Grove, California, make a delightful educational film.

"Lady Clare," from Tennyson's well-known poem of that name, was produced and photographed by the Edison Company in England, and has a charm which only the great castles and parks of this country could give it. Based upon the substitution of a child of humble birth for the little Lady Clare who has died, the story leads up to a strong dramatic climax and makes a singularly beautiful offering.

(Continued on page 19.)

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **March 15th, 19th, 22nd, 26th & 29th, 1913**

The First Settler's Story

From "Farm Festivals" By Will Carleton

DRAMATIC—RELEASED MARCH 15th, 1913

Film No. 7201 **Copyrighted, December, 1912** **Code, Voulais** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE FIRST SETTLER .....JAMES GORDON
HIS YOUNG WIFE .....LAURA SAWYER
Guests at the hotel.

THIS story "photoized" from Carleton's poem of the same title, contains the essence of simplicity and homely pathos that will easily reach the heart of the spectator. It is a simple little tragedy of every day life that has made so many poems famous and so aptly lends itself to the motion picture screen. This tale is filled with human love and tenderness of the hearty frontier man for his girl wife and shows the tender struggle of the woman to be a helpmate to the man she has followed into the wilderness, where together they build their little home and fight that awful struggle of isolation and loneliness, where it means miles and miles to their nearest neighbour.

Together they fell the first log of their little home, and so on with patience and love carry out their daily work, and at eve by the camp fire with the wife's head resting upon the husband's knee they talk and plan of the future of their little home, which is in the building. At last it is finished and the rough interior is made beautiful in a simple way, by the hands of the woman.

Never a cloud has entered their lives until one day the cows go astray. The husband comes home wearied with his daily toil, harsh words are spoken, supper is eaten in silence; it is their first quarrel. What a tragedy it is to those who love! So through the long night and at the breakfast table the silence between the two continues and when John leaves with never a good-bye kiss the wife's heart is wrung and it is little that John knows that it is the last chance that he will ever get to kiss the woman he loves in life.

That eve when he returns from work he finds a tender little note saying the cows have gone astray again and that she had gone to bring them home. A fire breaks out in the forest and so through smoke and flames and burn-

(Continued on page 7.)

A Sunday Afternoon in Rural England

SCENIC—RELEASED MARCH 15th, 1913

Film No. 7193 **Copyrighted, December, 1912** **Code, Votum** **Approx. Length, 300 feet**

MANY people realise that they only become acquainted with their own country or place of abode when strangers come who must be shown the sights. This scenic film was all taken within a short distance of London, but it is doubtful if many who live in our metropolis have ever seen the places which it depicts.

It carries us into the beautiful rural district of our country, through quaint little villages and past wayside inns that speak of Shakespeare and Dickens. Along the river and past some of the flower-decked locks whose blossoms rival the garden spots of foreign climes. Then there are delightful little old, flat cottages with rose vines clambering all over them and half hiding the diamond-paned windows.

It is a peaceful, restful and exquisitely beautiful picture which is likely to prove all too short to those who love their own country, and to those who love the picturesque wherever it is found. You will be fascinated by the beauty of the Thames.

This film has been passed by the British Board of Film Censors.

"An Old Appointment"

"Edison's have cleverly woven a story round the Commissionaires, the brothers of St. Katharine's Hospital in Regent's Park, Chelsea Hospital, and the Charterhouse. This story was written by Harry Furniss, and tells how an old millionaire in New York sought to keep an appointment, made in his youth, with an English friend on his seventieth birthday. The tracing of this old friend takes us through the fine old institutions mentioned above, providing a beautiful series of photographs.

When the picture was taken it was arranged that some scenes were to be taken at the ancient and famous institution, "St. Cross," at Winchester. A company of actors had been engaged to play the parts of the old brothers, but the superior, when approached on the subject, flatly refused to allow any of the actors to wear the garb of the brotherhood. However, the difficulty was got ver by enlisting the services of the brothers as actors. and right well they did their work.

Another difficulty which one would have thought could not exist was the inability of the producer to secure a commissionaire's uniform. In the end a real commissionaire was engaged as actor, and he, too, succeeded admirably."—(*London*) *Evening News*.

An Old-Fashioned Elopement

By F. G. Ford, from "The Gentlewoman"

COMEDY—RELEASED MARCH 15th, 1913

Film No. 7203 **Copyrighted, December, 1912** **Code, Voulou** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE PRETTY MAID ..... MARION WEEKS
HER FATHER ..... ROBERT BROWER
AN UNWELCOME LOVER ..... ARTHUR HOUSMAN
HER CHOICE ..... HARRY BEAUMONT
THE POSTBOY ..... EDWARD O'CONNOR

Servants at the Inn.

THIS most delightful comedy is based upon the following ballad from "The Gentlewoman," which tells the story in full:

Come all who love a lover true
And listen to my lay,
'Tis of a pair who in despair
Left home and ran away.

But ere they'd gone a many miles
Misfortune did betide
The horse went lame, so down they came
For they no more could ride.

Now as they waited at an inn
Another horse to find,
The father proud, with curses loud
Came posting hard behind.

He tore her from her lover's arms
In spite of sobs and tears,
And cast him forth with many an oath
Unfit for tender ears.

But the youth he had a ready wit,
So he did not despair
He promised gold to the post-boy bold
And whispered low in his ear.

Then he put on the post-boy's breeks
And eke his boots likewise
And his hat and coat and wrapped his throat
And did himself disguise.

Full soon a river crossed the road
And the ford was deep and wide
And here at last the chaise stuck fast
Ere it reached the other side.

The lady first with the aid of the horse
Did reach the river's brim
And there in the wet did the father sit
But they never came back for him.

The characterizations throughout ring true to life in this unconventional and charming comedy. The story itself is extremely amusing, but we have added some very humorous character touches that greatly increase its effectiveness.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

A Forest Fire

Produced Under the Supervision of Officers of the Forest Service, Sierra National Forest, California, U.S.A.

DRAMATIC-DESCRIPTIVE—RELEASED MARCH 19th, 1913

Film No. 7188 Copyrighted, December, 1912 Code, Votiveness Approx. Length, 1000 feet

ONE does not hear the clang of the fire bell, nor does a blue-coated policeman clear the way, but nevertheless the national forests of America have fire fighters just as well drilled, just as alert and just as brave as those who scale water towers and climb tall buildings.

In presenting this interesting subject the Edison Company introduces a phase of American life that thousands of people do not know exists. The picture was taken in the Sierra National Forest, California, and shows what a wonderful work the United States rangers are doing, protecting the forests for future generations to enjoy and guarding the lives and property of those who have homes within their boundaries.

We are first shown one of the principal causes of forest fires, that of careless campers failing to extinguish their fire and riding away heedless of the consequences that are to follow.

Next we see the lonely lookout on top of the mountain peak overlooking the entire forest area. He spots the white haze crawling over the distant ravine and sends the alarm to the forest headquarters over the 'phone. "Fire sighted two miles south-west of so and so's ranch. Looks dangerous." From headquarters the alarm is sent to the nearest ranger and we see him mounting his horse and starting for the fire. In turn each ranger is notified and all arrive at the burning forest and then begins a fierce fight against the fire. Not by water, but by rake, hoe, brush and most of all by fire itself. The fire getting beyond control, a general alarm is sent in and aid is called from the power house, but the fire continues to resist their endeavours, and more help is needed. The heliograph is called into play and a message is sent miles across from one mountain peak to another. As a result farmers are called out who, getting on a powerful motor-car, dash to the burning forest. We see a settler driven from his home and all his possessions lost in the flames. And when night closes around we see what a strong lesson has been taught to the few merry campers who left their fire burning by the roadside, never thinking of the future nor of the result. We are shown the pathos and the destruction caused by carelessness.

This picture is spectacular, human, and filled with intense interest coupled with fine photographic quality, and is bound to receive very high praise from all those who witness it.

This film has been passed by the British Board of Film Censors.

The Office Boy's Birthday

COMEDY—RELEASED MARCH 19th, 1913

Film No. 7221 **Copyrighted, January, 1913** **Code, Vouwtafel** **Approx. Length, 600 feet**

CAST OF CHARACTERS

LIONEL, the office boy ..... YALE BOSS
AN OLD CLERK ..... HARRY EYTINGE
STENOGRAPHERS ..... GERTRUDE McCOY, ELSIE McLEOD, MARION WEEKS, CLARA ADAMS
GICCOMO, a fruit seller ..... ARTHUR HOUSMAN

MOST of us can remember in the early years of our life how, next to Christmas in importance to our youthful minds, was the arrival of our natal day. This story tells of the birthday of Master Lionel MacGuire, office boy.

In the office where Lionel is employed is a bevy of pretty girl stenographers, who, though in a measure fond of Lionel, at times become greatly provoked with him because of his boyish pranks. Lionel advertises the fact that his birthday is approaching, and advises the girls to sit up and take notice; he also tells them that he should like them to present him with a watch in remembrance. The girls say that they will be glad to give him one if he will promise to conduct himself with decorum. All goes well until the day before the important event. Accident follows accident, and as a result he is in the bad books with all the young ladies. They tell him he will have to do something to regain their favour.

Lionel's wits commence to work. He repairs to an Italian fruit seller who is his friend. He confides in him, and together they concoct a scheme which they carry out. It works well, and as a result he gets the watch after all.

A delightful story full of "real boy," which is bound to be enjoyed by all.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

The First Settler's Story

(Continued from page 3.)

ing brush she searches and finds the stray cattle and brings them home, but when he finds her she cannot answer to his call nor feel the kiss that she so longed for at the morning hour. The flames have done their work, the cattle are safely home and the dead body of his young wife lies cold and still in his arms, and so the picture ends with the First Settler telling his tale of tender human pathos.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Annie Crawls Upstairs

By James Oppenheim

DRAMATIC—RELEASED MARCH 19th, 1913

Film No. 7192 **Copyrighted, December, 1912** **Code, Votomites** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE HALL PORTER	ROBERT BROWER
HIS WIFE	MRS. C. JAY WILLIAMS
ANNIE	HELEN COUGHLIN
A FLIGHTY GIRL	EDNA FLUGRATH
HER MOTHER	MRS. WALLACE ERSKINE
A DISCHARGED CONVICT	BIGELOW COOPER
HIS WIFE	MRS. WM. BECHTEL
THE GIRL	GERTRUDE McCOY
THE YOUNG MAN	HARRY BEAUMONT
A TIRED SEAMSTRESS	ELIZABETH MILLER
HER DAUGHTER	EDNA HAMMEL
A DISHEARTENED YOUTH	BARRY O'MOORE

ANNIE, the daughter of the hall porter, who wears a brace and is three years old, is neglected by her parents. They quarrel. She finds the door ajar and crawls out and up the stairs.

A young girl on the first floor is tempted to go out for a wild night; her mother has been unable to dissuade her. As she opens the door to go, Annie crawls in. In a few minutes the girl goes back to the mirror and takes off her finery. Annie, neglected again, crawls out and upstairs again.

On the second floor an ex-convict is contemplating a burglary. He is making ready when Annie knocks at the door. When she comes in the man takes her up and kisses her. He puts away his burglar's kit and Annie crawls out and up again.

On the third floor there is trouble between a pair of lovers. The girl does not want to marry, she wants a career, so the young man says goodbye; but as he opens the door Annie crawls up. He picks her up, shows the lame leg to the girl. The girl hugs Annie, and Annie hugs them both together. Naturally the young man puts her down and turns his whole attention to the young lady. Annie crawls out.

On the fourth floor a seamstress is sewing at the machine, and her little girl, a child of about Annie's age, is trying to attract her attention. The woman gives the child a slap, and the child cries. Annie crawls in and the two begin to play together. The woman notices this, picks up her own child, hugs her, and feels the little limbs which, unlike Annie's, are sound and whole; and so neglected, Annie has to go out and climb on.

By now she is so tired that she can hardly crawl up the remaining stairs. On the top floor a young man, a stranger in the city, is contemplating

(*Continued on page 9.*)

How a Horseshoe Upset a Happy Family

By Louise Sydmeth

COMEDY—RELEASED MARCH 22nd, 1913

Film No. 7208 **Copyrighted, December, 1912** **Code, Vourine** **Approx. Length, 475 feet**

CAST OF CHARACTERS

MRS. MURPHY.....ALICE WASHBURN
MESSENGER BOY .....YALE BOSS
MIKE MURPHY .....EDWARD O'CONNOR
YOUNG MURPHY.....MARTY FULLER
TIM FLANAGAN .....ARTHUR HOUSMAN
MOTHER-IN-LAW .....MRS. WM. BECHTEL

MRS. MURPHY, while marketing one day, finds a horseshoe which she believes to be the emblem of good luck, and brings it home, but her husband disagrees with her and insists that she must not keep it, as a horseshoe has always been bad luck to him. When a telegram arrives from his mother-in-law stating that she is coming for a long visit Mrs. Murphy exclaims "this is good luck." Mr. Murphy retorts "it is bad luck."

This starts a lively quarrel which ends in Mrs. Murphy having her way. She insists upon keeping the horseshoe and decides to hang it on the wall and in doing so it falls and breaks a mirror. This means seven years of bad luck to Mr. Murphy, who loses all patience with his wife, and finally throws the horseshoe out of the window.

It strikes a man on the head in the street below and nearly fractures his skull. The injured man, with the light of war in his eye, quickly finds the thrower of the horseshoe, and a boxing match ensues in which Murphy gets the worst of it. More bad luck, but the straw that breaks the camel's back is when Murphy's mother-in-law arrives, and smilingly presents him with a "good luck" horseshoe all tinselled and trimmed with ribbons.

This is too much for Murphy. He goes into a fit, shrieks, tears his hair, and goes into convulsions. The scene ends in a most laughable tumult.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Annie Crawls Upstairs

(Continued from page 8.)

suicide. He is alone, without friends, and in despair. Annie comes sleepily in. He picks her up and she falls asleep in his arms. Very gently he carries her downstairs again. The hall porter and his wife are still quarrelling, but when the young man appears with Annie fast asleep, they are silent, look at the sleeping child, and draw each other close. The young man nods his head and kisses the sleeping child.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Special Release

It is Never Too Late to Mend

By Charles Reade **In Two Parts**

DRAMATIC—RELEASED MARCH 22nd, 1913

Film No. 7224 Copyrighted, Jan., 1913 Code, Vowelish Approx. Length, 2000 feet (two reels)

CAST OF CHARACTERS

GEO. FIELDING } brothers { WALTER EDWIN
WILL FIELDING } { WYATT BARNES
SUSAN MERTON, George's sweetheart, MARY FULLER
MR. MERTON, Susan's father, JOHN STURGEON
THOMAS ROBINSON .....WILLIAM BECHTEL
JOHN MEADOWS, the wealthiest man in the village .....CHARLES OGLE
CRAWLEY, Meadows' tool ...MARTIN FULLER
ISAAC LEVY .....WILLIAM WEST
FRANCIS EDEN, a curate ...BIGELOW COOPER
HAWES, Governor of the jail, ROBERT BROWER
JOSEPHS, a convict .....HARRY BEAUMONT
A HIGH GOVERNMENT OFFICIAL, GEORGE LESSEY
MERTON'S SERVANT... .... JAMES LEVERING
Prisoners and villagers.

IN presenting this masterpiece of one of the greatest of modern fiction writers, the Edison Company has spared neither expense nor time in order to make it a feature picture in the fullest sense of the word.

The fact that Charles Reade, the author, gave many months to a personal inspection of the prisons of this country was sufficient reason for his book to attract the attention of all classes and gain for his views the support of all clear thinking people of the day.

From the first sub-title to the closing scene of the second reel there is not one instant that the spectator will allow his attention to be diverted from the screen, so closely have we woven this masterful story in a photo-play.

The Fielding brothers, farmers, are served with a notice of foreclosure of a mortgage on their farm. George, the elder brother, is engaged to Susan Merton. John Meadows, the richest man in the village, is also in love with Susan, but realizes the futility of trying to win her from George by honourable means, so lays plans for George's undoing and his own aggrandizement.

Anticipating a final victory, Meadows even selects the house to which he purposes taking Susan as his bride. This house has been tenanted for many years by Isaac Levy, an old Jew. Here his wife and children have lived and died. Meadows, however,

ousts him, thereby gaining for himself the undying enmity of old Levy.

Later when Levy comes to plead again to be allowed to retain the house he overhears Meadows and his tool, Crawley, plot to undermine George Fielding while he is away in Australia, to which place Meadows' machinations have indirectly sent him.

Levy has been protected by Fielding from a blow from Meadows' cane, and out of gratitude the old man makes plans to protect George's interest from the plotters. He rents an office next to Meadows', and through a hole which he bores in the wall he keeps informed of their plans.

Throughout the two tense reels these two master brains are pitted against each other, and not until the final scene is over does one know which will master.

The prison scenes are realistic in the extreme, and the wonderfully ingenious way that the author has woven the various characters' stories into a complete whole can only be equalled by a Dumas. The story adapts itself perfectly to the photo-play.

This film has been passed by the British Board of Film Censors.

☞ **Special Note.—Double crown and six-sheet posters will be issued for this film.**

"Lady Clare"

"The illustration of standard works of fiction or of poems and plays of Shakespeare needs a lot of attention and a more than ordinary education in the man who produces them. The best American firms have a genius, which is the true capacity for taking pains, in the production of historical subjects. When they engage in this type of work they secure the most competent producers, and spare neither money nor time in achieving the very best.

One of the most successful of the poem type of picture is Tennyson's "Lady Clare," which has just been produced by Edison's in England. A lot of trouble was taken to secure the proper atmosphere. You remember the lines:

It was the time when lilies blow,
And clouds are highest up in air,

and later the dramatic moment when old Alice, the nurse, had told Lady Clare that her betrothed, Lord Ronald, was the rightful heir and she was not the Lady Clare.

The producers fixed the period of the story in the thirteenth century. The first thing to do was to get a suitable background, since it was essential that a noble pile should be seen in the picture to give the right atmosphere. The party first went to Hurstmonceux; that was useless. The ruins of Pevensey Castle were worse; Amberley Castle failed.

At last Arundel Castle, the seat of the Duke of Norfolk was visited, and provided just the right background Permission to use the grounds was readily given by the Duke of Norfolk, and the next day the Edison players in their thirteenth century costumes, were hard at work in the beautiful grounds of the castle reconstructing the story told by Tennyson. The villagers of Arundel were naturally astonished at the sight of these people; it was as if they had been suddenly taken back some seven centuries in their outlook. What were these people doing? Photo players had never been seen by these villagers, some of whom seemed to imagine that the portraits in the castle had come to life, and had stepped out of their frames.

Whatever doubts they may have had, whatever notions may have possessed them, they were soon dispelled by the sight of the actors and actresses getting into four-wheeled cabs and driving off to the station."—(*London*) *Evening News*.

Yosemite National Park and the Big Trees of California, U.S.A.

SCENIC—RELEASED MARCH 26th, 1913

Film No. 7211 **Copyrighted, January, 1913** **Code, Voussoyons** **Approx. Length, 375 feet**

THE cliffs and domes and peaks of Yosemite with their wonderful reflecting lakes and the giant trees of Mariposa—"Kings of the Forest," combine to make this picture a most interesting and instructive subject.

The four-horse coach takes you upon Inspiration Point and there lies the Yosemite before you. Look down the valley at the height of massive El Capitan, the largest rock in the world. Yonder is Bridal Veil Falls with rainbows wavering in the wind-kissed mist that break and scatter with each gust of air. The Half Dome looms up in the distance. Let us descend into the valley and glance at Mirror Lake, North Dome, Vernal and Nevada Falls and up the trail to Glacier Point, where from its dizzy height one looks down upon a series of mountain tops, snow-covered and gaunt. How bleak and bare!

Egypt, Greece, Rome, and the Pyramids are but passing moments in the era of time compared to these old monarchs of the Mariposa grove in California which have defied the winds, storms, earthquakes, and fire, growing steadily heavenward on through the ages.

One of these "grizzly giants" has a girth of one hundred and four feet, and is the largest tree in the grove. Its age is over eight thousand years, and its brothers and sisters number over three hundred in this mighty little kingdom of their own.

Let us again descend into the valley where the sunshine lies, and rest ourselves at the little village of Yosemite and watch the clouds nestle down for the night on Clouds' Rest, away off yonder, and then you have seen Yosemite and the Big Trees of Mariposa. A glorious journey into the land of giants where little man fades into insignificance in contrast to the wonders of Nature.

This film has been passed by the British Board of Film Censors.

Lady Clare

(Produced and Photographed by the Edison Company in England)

By Lord Tennyson

DRAMATIC—RELEASED MARCH 26th, 1913

Film No. 7198 **Copyrighted, December, 1912** **Code, Vouckees** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LADY CLARE ..... MIRIAM NESBITT
LORD RONALD ..... MARC MacDERMOTT
ALICE, the nurse ..... MAE WELLS

Ladies-in-waiting. Retainers and guests.

THIS picture is an exquisitely artistic rendering of the familiar poem in which Tennyson carries us back to the good old days of Merrie England when knights were bold, and ladies fair, and castles abounded as centres of the great estates. Lord Ronald comes to Lady Clare bringing her the gift of a doe. They are betrothed, and soon to be married. Their meeting is watched by William and his wife old Alice, the nurse, in evident satisfaction, and later the nurse comes to Lady Clare to congratulate her "that all comes out so just and fair," as Lord Ronald is really heir to all the great lands, and she is not the Lady Clare. She confesses that the old earl's daughter died in her arms, and that she substituted her own child, who grew up as Lady Clare.

But Lady Clare repudiates the scheme, and decides to go to Lord Ronald and tell him all, releasing him from his engagement, even though it breaks her heart. She dons the simple garb of a humble girl and crossing the fields reaches his estate and tells him her story, and then we find that Lord Ronald is worthy of her love, for he laughs at the tale, and in the words of the poem tells her that if she is not the Lady Clare, and he is the rightful owner, they two will wed to-morrow morn, and she shall still retain her place in the world.

The famous Arundel Castle, chief seat of the Duke of Norfolk, forms a background for a number of the scenes, and ancient gardens about London have provided other beautiful and picturesque settings. The story is played with great delicacy and poetic charm by the Edison players, and fully sustains the dignity and beauty of the original work of our famous poet.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

How They Got the Vote

By Ashley Miller

COMEDY—RELEASED MARCH 26th, 1913

Film No. 7212 **Copyrighted, January, 1913** **Code, Voussure** **Approx. Length, 625 feet**

CAST OF CHARACTERS

THE NATION'S LEADER	WILLIAM WADSWORTH
THE SUFFRAGETTE	ELIZABETH MILLER
THE HOSTESS	MRS. WILLIAM BECHTEL
THE SUFFRAGETTE'S DAUGHTER	BESSIE LEARN
HER LOVER	BARRY O'MOORE
THE MAGICIAN	HERBERT PRIOR
HIS ASSISTANT	ARTHUR HOUSMAN

Members of parliament and suffragettes

THIS picture, part of which was taken in London, is a modern fairy story for grown-ups as well as children. As the title indicates, it deals with the suffrage question in this country in a purely humorous and fanciful way.

A society leader, who is also a suffragette, tries to win the Prime Minister to advocate her cause, but at the sight of her badge, inscribed with "Votes for Women," he incontinently beats a retreat, and the other political personages present seem inclined to follow his example.

Going home the lady finds a young man much in love with her daughter, but as he is a mere man, and not in favour of the suffrage, she sends him about his business. Contemplating suicide he encounters a magician of the East who takes him to his apartments and gives him two little statuettes, one called "Progress," which sets things in motion, another called "Sleep," which produces inaction. He also indicates to the young man how these may be used to his advantage. The latter goes out and coming first to London Bridge holds up the second of the statuettes, instantly putting the traffic at that important point soundly asleep. Everything comes to a standstill. He repeats this process in Piccadilly Circus, where the crowded thoroughfare becomes paralysed and perfectly still. Then at the Bank, thus tying up the three most important centres in the metropolis. Of course the whole city is in an uproar, the matter is reported to the Prime Minister, and then the young man offers to start things going in the City on the condition that the great man adopts the suffrage idea and wear its badge. Persuaded by the other prominent figures he reluctantly consents, and the young man eyeing him from the roof of the House of Parliament, holds up the "Progress" statuette and immediately the city comes to life again. Of course he gets the girl, and, of course, the suffragette gets the vote.

The story is full of laughs and comic points in addition to its mystifying photographic qualities, and should prove very popular.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

What Katie Did

By Charles M. Seay

DRAMATIC—RELEASED MARCH 26th, 1913

Film No. 7204 **Copyrighted, December, 1912** **Code, Voulougosa** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

KATIE	EDNA HAMMEL
HER MOTHER	BLISS MILFORD
THE DOCTOR	WILLIAM BECHTEL
M'LLE CLARA	ALICE WASHBURN
FLORENCE CHESTER	KATHLEEN COUGHLIN

Employees at the milliner's store

OUR little story, "What Katie Did," deals with the sympathy of one of a family for the other. Katie Mooney comes home from school one afternoon just in time to hear the doctor say to her widowed mother that her infant baby sister must have better air and food or it will not live for long. Katie is very fond of the little mite, and knows that her mother has a hard time to make a living for the three, so she determines that she will help to secure money enough to get the baby what it requires.

The doctor when he departs playfully leaves a newspaper in her hand, in which she sees an advertisement for messenger girls at a millinery shop. She secures the position, and it is understood that she is to run errands after school hours. On one of her trips she makes the acquaintance of little Florence Chester, a small miss of about seven, who has wandered away from home and is lost. Katie takes her back. She meets her several times afterwards, and a great friendship springs up between them.

At the millinery shop, Katie being the youngest, is more or less imposed upon by the other girls. They play pranks and tricks on her. She does not enter into their frolics as the struggle for existence in her home has made her a little, serious, old woman. One day in delivering a parcel she meets Florence accidentally, and as they are about to part a reckless boy on skates knocks Katie over. She falls, crushes the hat she is carrying, and dislocates her arm. A friendly policeman takes her home. Florence finds out where she lives and brings her mother and father to meet her little benefactress, and to find out the extent of her injuries. The meeting brings friends for Katie, her mother and her little sister, and through Katie's kind act of taking Florence home when she was lost, brings her that for which she strove.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

An Old Appointment

(Produced and Photographed by the Edison Company in England)
By Harry Furniss

DRAMATIC—RELEASED MARCH 29th, 1913

Film No. 7199 **Copyrighted, December, 1912** **Code, Voueront** **Approx. Length, 500 feet**

CAST OF CHARACTERS

AN AMERICAN MILLIONAIRE..... MARC MACDERMOTT
THE ONE HE SOUGHT..... JOHN LA FRE
Pensioners at the homes.

THIS is a scenic story introducing us to the quaintest and most beautiful institutions in and about London devoted to the care of the old.

Beginning in New York we see an old millionaire reminded by a torn postcard of an appointment made in his youth to meet a schoolmate on their seventieth birthday. The postcard gives no address, that part of the writing being torn off.

The old man starts across the ocean to find his boyhood friend. Beginning at the "Old Commissionaires," in London, where he fails to find any trace of his friend, he goes to the "Old Clergy," a beautiful place in Regent's Park, only to be again disappointed, as the records do not contain the name of the man he seeks. Then he tries the Chelsea Hospital for old soldiers, but without success, and it is suggested that at "Old St. Cross," a little way out of London, he may get a trace of him, but again he meets with a disappointment. Finally he goes to the Old Charterhouse, the home for retired professional men, makes inquiries there, and finds his friend.

The scene of the meeting is impressively played by the two actors, and we see a final picture of the old cronies over their pipes and ale at the village tavern talking over bygone days.

This simple story varies in continuity, and is bound to retain the interest, in the different places visited, of all who witness it. Photographically the picture is especially attractive and artistic.

Posters for this subject will be issued.

A week or two since I was remarking on the small number of films which deal with the life stories of the poor, as compared with those in which the "classes" have a show. Incidentally I contended that there is any amount of material for picture-plays which mirror the lives of the "masses." Not only would they prove a welcome change to the eternal shirt-fronted villain and beautifully gowned woman with a past, but I am sure that if the simple everyday happenings in the lives of simple folk were more often pictured upon the screen, they would prove wonderfully popular with all classes.

An instance of this was recently forced upon my mind whilst watching Edison's charming story of "A Baby's Shoe" at the London Opera House. The pictures were beautifully shown, but what a contrast was provided by the simple cottage interior in the story, and the last word in luxury, with which the enterprising management of this palace of delight have provided us. "A Baby's Shoe" was perhaps the most popular of all the beautiful pictures shown at the Opera House on the occasion of my visit. It is my ideal of what a photo-play should be, which aims at affording us a glimpse of how the poor live, as my friend George R. Sims, would say.—"Stroller" in the *Kinematograph and Lantern Weekly*.

This film has been passed by the British Board of Film Censors.

Love Among the Geysers

COMEDY—RELEASED MARCH 29th, 1913

Film No. 7205 **Copyrighted, December, 1912** **Code, Voulumes** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

PROFESSOR BLICK ..... CHARLES SUTTON
FRED, his son ..... BENJAMIN WILSON
JUDGE HICK ..... JAMES GORDON
MAY, JUNE { his daughters } ..... LAURA SAWYER, JESSIE McALLISTER
AUGUST, his son ..... ADDISON ROTHERMEL

THIS film is a decided scenic comedy, giving the spectator a delightful, laughable trip through Yellowstone Park (U.S.A.) with near-sighted Professor Blick, his son, a Judge, his two daughters May and June and their brother August, who is passionately fond of literature that may be procured for the small sum of one penny, and upon whose hero-dyed senses the scenes of beauty are lost forever.

We are permitted to arrive at Gardiner, Montana, U.S.A., and there procure a coach for the Yellowstone trip. With the crack of the whip we are off, and so does the comedy spirit go cracking on to the close. A few moments we stop to glance at the geysers and stand in awe of the beauty and grandeur of the Grand Canyon while May and June lose their little hearts over Professor Blick's son, which causes the Judge to keep a watchful eye upon the young folks.

But when love goes touring there are always some mishaps that present laughter to the spectator, and not a little of this may be found in the professor's glasses, which have a way of losing themselves that the law of gravitation has nothing whatever to do with. This serves to aid May and June to spend some time alone with the delightful son of the professor while the professor himself goes tumbling down a mountain while endeavouring to find his lost glasses, which are really not lost at all. Shortly after the Judge loses his dignity and goes tumbling down after him.

All the time May and June are falling in love with the bashful young man, and August, the boy, is buried deep in the pages of a penny novel. Finally the girls come to the rescue of the two old men, and just as the picture is about to close with, "and they lived happily ever after," we find that nothing of the kind happens, and—well, see it yourself and learn what happens after. It is an unique comedy with a magnificent background.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

For Her

By Bannister Merwin

DRAMATIC—RELEASED MARCH 29th, 1913

Film No. 7210 **Copyrighted, December, 1912** **Code, Vousoyais** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JOHN HART..... CHARLES OGLE
MARY, his daughter..... MARY FULLER
JIMMY, an old waiter ..... WILLIAM WEST
STOLL, U.S. Secret Service ..... BIGELOW COOPER
RICHARD HANLEY, a rich merchant..... ROBERT BROWER
JACK HANLEY, his son..... HARRY BEAUMONT
ROBERTS, a private detective... ..... GEORGE LESSEY
CHIEF OF SECRET SERVICE ..... RICHARD RIDGELY

JOHN HART, a counterfeiter, is arrested in a restaurant while dining with his fifteen year old daughter, Mary. He succeeds in concealing the fact from her by excusing himself for a moment, and leaves a note and money for her wants, to be delivered to her by Jimmy, the old waiter, who has served them for a long time.

Some years later when Hart is released from prison, his first thought is of Mary, whom he seeks in the last place he saw her, the restaurant where Jimmy works. Fate favours him as Mary is there with her husband, one Jack Hanley, who has defied his father's will by marrying Mary, who had become the elder Hanley's stenographer. Hart does not disclose his identity, knowing the disgrace it would cast on his daughter.

Things had gone poorly with Mary and Jack, and they were reduced to sore straits—but Jimmy was their friend, and often made their simple orders more sumptuous by strategy.

Old Hart at once returned to his counterfeiting—and therefore Stoll, the secret service man, was sent to detect him as before. Meanwhile old Hanley had relented having been so harsh, and had a private detective looking for his son and daughter-in-law.

Hart in disguise frequented the restaurant where Jack and Mary took their meals, and tried to find a way of relieving their financial distress, but without success.

Stoll, knowing Hart's love for his daughter, and remembering their former place of dining, sought the old counterfeiter there. The detective failed to penetrate Hart's disguise, but Jimmy, the old waiter, had not, and gave Hart warning to go. The latter, in trying to bluff the detective, stopped to light a cigar, and in doing so used the peculiar mannerism of the engraver unconsciously rubbing the steel shavings from between his fingers. The moment he had gone Stoll remembered the mannerism and followed, but Hart escaped through a ruse.

Old Hanley, having located Jack and Mary, gives them a splendid dinner, and incidentally a large tip to old Jimmy, of whose kindness Jack and Mary had told him.

Jimmy finds Hart, and persuades him to go to the country with him.

This film has been passed by the British Board of Film Censors.

Posters for this subject will be issued.

Edison Films

(Continued from page 2.)

The manner in which the suffragettes got the vote is decidedly humorous and entirely novel.

"What Katie Did" is a touching example of the courage and devotion of a poor child.

The wonderful Yellowstone Park, U.S.A., forms a picturesque setting for "Love Among the Geysers," a novel comedy.

"An Old Appointment" and "For Her," two very fine dramas, "The Office Boy's Birthday" and "How a Horseshoe Upset a Happy Family," two excellent comedies, and an entrancing scenic film of the upper reaches of the Thames complete a list of unsurpassable quality.

"It is Never Too Late to Mend"

. . . . The Edison Company in its adaptation of the book to the requirements of the screen have done their work in a thoroughly efficient manner, and have not only presented the main threads of the story in very concise and well-connected sequence, but have included everything of vital interest to the plot. . . .

The piece is excellently played by the members of the Edison Stock Company, who greatly add to the reputation they have already established. In this version the outstanding parts are played by Mr. Walter Edwin, as George Fielding, and Mr. Charles Ogle, as John Meadows, while Mr. William Bechtel makes good use of his few opportunities as Robinson, and Miss Mary Fuller renders the part of Susan very attractive.

The scenery chosen well reproduces the pastoral district in which it takes place, and the costumes are interesting and appropriate, while the photography is excellent throughout. The Edison Company have retained all the salient features of a long book in a film of reasonable dimensions, and again shown their enterprise in dealing with standard works which is certain to meet with general approval.—*Bioscope.*

A Query

Have you ever noticed how audiences will wait for hours in order to gain admittance to a theatre presenting a successful play, and then stand during the whole of the performance, when by walking a little way down the street they could have secured a comfortable seat, without any wearisome wait, in a theatre staging a piece of perhaps not quite so high a class? Yes! Well then just pause and consider if the patrons of your house would wait in a similar manner to gain admittance to see the programme you are offering for their entertainment.

As it is with the legitimate theatre, so it is with the picture house. The motion picture public will endure just as much discomfort in order to witness a programme that has been carefully and judiciously selected as will the ordinary theatre audience in order to enjoy a popular play.

Among the coming Easter releases, the Edison adaptation of Charles Reade's novel, "It is Never Too Late to Mend," stands pre-eminently by itself. It is produced on a most ambitious scale, and most of the "stars" of the Edison stock players are included in the cast. The photography, always a prominent Edison feature, is especially artistic, and the prison scenes, which form such an important item in the plot, are most realistically portrayed.

Charles Reade's reputation is world-wide, and this book has attained greater popularity than any other work published; therefore, by screening this subject you are making a decided appeal to the great majority of picture frequenters in your district, for you are giving them a photo-play they can both follow and understand.

The latest date we can receive orders for this film is March 10th, and we would therefore urge every exhibitor who has so far omitted to do so, to lose no time in communicating with his renting house to include this picture in his Easter programme.

We are issuing a special six-sheet poster in addition to the usual double crown size, and in order that we may more correctly define the total quantity likely to be required, the favour of early requests will be esteemed.

Advertising Synopses for Edison Releases in this Issue

"THE FIRST SETTLER'S STORY."

From "Farm Festivals" by Will Carleton.

A tragedy of pioneer days. The settler and his wife have scarcely completed their home building when the dread forest fire snuffs out her young life as she fights to save their little herd of cows.

"A SUNDAY AFTERNOON IN RURAL ENGLAND."

A picturesque jaunt through some of the most beautiful spots in our country with the beautiful Thames, quaint villages and ancient wayside inns—but the charm of the picture lies in the seeing of it

"AN OLD FASHIONED ELOPEMENT."

By F. G. Ford, from "The Gentlewoman."

An elopement in the days of the chaise and the post-boy, in which an irate father overtakes the lovers but is left to cool his wrath in mid-stream while the young pair make their escape.

"A FOREST FIRE."

(Produced under the supervision of Officers of the Forest Service, Sierra National Forest, California, U.S.A.)

A wonderful exposition of the heroic battles which the forest rangers wage against the terrible devastating fires that annually destroy great tracts of forest. It is both exciting and instructive.

"THE OFFICE BOY'S BIRTHDAY."

By Charles M. Seay.

Just as his birthday is approaching the office boy gets into difficulties with the girls, but strategy and an Italian procure him the coveted watch.

"ANNIE CRAWLS UPSTAIRS."

By James Oppenheim.

Annie, the little lame child on the ground floor of a tenement, crawls to the top floor of the house and her visits in the different rooms have a wonderfully softening influence. She is in fact a guardian angel sent by Fate. It is a beautiful story.

"HOW A HORSESHOE UPSET A HAPPY FAMILY."

By Louise Sydmeth.

Does a horseshoe bring bad or good luck? The Murphy family differs very decidedly in its views - but at any rate it brings good luck to those who see this clever film.

"IT IS NEVER TOO LATE TO MEND."

By Charles Reade.

So powerful and realistic was this story founded upon the author's own observations, that it was one of the greatest factors in the reformation of England's prisons. The duel of wits between old Levy and the wealthy but villainous Meadows is intensely interesting. The most striking scenes occur in the great prison where Hawes, the tyrannical Governor bullies and tortures the cowering prisoners until he finally kills a young boy. Love, hate and jealousy are woven into a masterpiece of plot and counter-plot.

"YOSEMITE NATIONAL PARK AND THE BIG TREES OF CALIFORNIA, U.S.A.

A peep into California's wonderland of giant trees, showing mammoth El Capitan, a solid rock reaching 3,300 feet toward the sky, beautiful wind-whipped Bridal Veil Falls, the massive Half Dome and other equally famous points.

"LADY CLARE."

By Lord Tennyson.

(Produced and photographed by the Edison Company in England.)

A picture poem, breathing the very atmosphere of knighthood days in Merrie England, tells the story of the love affairs of a changeling, using for its setting some of the most romantic scenes ever filmed.

"HOW THEY GOT THE VOTE."

By Ashley Miller.

A young man, with the assistance of an Oriental magician, procures the much-desired "Votes for Women," but he ties up London traffic in a most remarkable manner in order to do so.

"WHAT KATIE DID."

By Charles M. Seay.

A pathetic little story of a small girl's endeavour to help her impoverished mother, telling how a simple act of kindness won her the prize for which she was struggling.

"AN OLD APPOINTMENT."

By Harry Furniss.

(Produced and photographed by the Edison Company in England).

An old man in search of a boyhood friend visits some of the most venerable old institutions in this country, among them the "Old Commissionaires," "Old Clergy," Chelsea Hospital and famous Charterhouse.

"LOVE AMONG THE GEYSERS."

A comedy of the most novel and original sort having for its background the famous scenes of Yellowstone Park, U.S.A. The girls go crazy over the professor's son.

"FOR HER."

By Bannister Merwin.

A dramatic tale of parental love and self-sacrifice showing that even the counterfeiter has genuine affections, which, however, in nowise mar his cleverness.

Recent Edison Releases.

A Complete Table from January 1st.

Jan.	1—A Curable Disease (Dr.)	1000
	1—Aladdin Up-to-date (Com.)	1000
	4—Under False Colours (Dr.)	1000
	4—Views in Calcutta, India (Des.)	650
	8—Uncle Mun and the Minister (Com.)	1000
	8—A Fresh Air Romance (Dr.)	1000
	11—Removing Sunken Vessels (Des.)	350
	11—Like Knights of Old (Com.)	650
	11—A Soldier's Duty (Dr.)	1000
	15—At the Masquerade Ball (Dr.)	1000
	15—Outwitting the Professor (Com.)	1000
	18—At Home in the Water (Des.)	400
	18—Kitty at Boarding School (Com.)	650
	18—Young Mrs. Eaton (Dr.)	1000
	22—Mother Goose in a Sixteenth Century Theatre (Com.)	350
	22—The Land Beyond the Sunset (Dr.)	1000
	22—Burma, Rangoon, India (Des.)	350
	25—The Boy Rangers (Com.)	600
	25—A Baby's Shoe (Dr.)	1000
	25—Bringing Home the Pup (Com.)	650
	29—Copper Mines at Bingham, Utah, U.S.A. (Sc.)	400
	29—For Professional Services (Com.)	625
	29—New Member of the Life-Saving Crew (Dr.)	1000
Feb.	1—A Suffragette in Spite of Himself (Com.)	600
	1—A Romance of the Rails (Dr.)	1000
	1—Bobby's Dream (Com.)	375
	5—The Rescue, Care and Education of Blind Babies (Des.)	1000
	5—The Non-Commissioned Officer (Dr.)	1000
	8—A Queen for a Day (Com.)	1000
	8—Saving the Game (Dr.)	600
	8—Linked Together (Com.)	500
	12—A Dollar Saved is a Dollar Earned (Dr.)	990
	12—A Thrilling Rescue by "Uncle Mun" (Com.)	1000
	15—The Foundling (Dr.)	1000
	15—Salt Lake City, Utah, U.S.A., and its Surroundings (Sc.)	500
	15—Sally Ann's Strategy (Com.)	675
	19—Tim (Dr.)	960
	19—A Doctor for an Hour (Com.)	1000
	22—The Old Reporter (Dr.)	1000
	22—The Latest Addition to the U.S. Navy (Des.)	600
	22—The Winking Parson (Com.)	400
	26—A Chase Across the Continent (Dr.)	1000
	26—Pat Clancy's Adventures (Com.)	1000

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